

Season 2015-2016

Thursday, October 8, at 8:00

Friday, October 9, at 2:00

**Saturday, October 10, at
8:00**

The Philadelphia Orchestra

Yannick Nézet-Séguin Conductor
Gil Shaham Violin

Grieg *Peer Gynt*, Suite No. 1, Op. 46

- I. Morning-Mood
- II. The Death of Åse
- III. Anitra's Dance
- IV. In the Hall of the Mountain King

Bartók Violin Concerto No. 2

- I. Allegro non troppo
- II. Andante tranquillo—Allegro scherzando—
Tempo I
- III. Allegro molto

Intermission

Sibelius Symphony No. 5 in E-flat major, Op. 82

- I. Tempo molto moderato—Allegro moderato
(ma poco a poco stretto)—Presto—Più presto
- II. Andante mosso, quasi allegretto
- III. Allegro molto—Un pochettino largamente—
Largamente assai—Un pochettino stretto

This program runs approximately 1 hour, 55 minutes.

The October 8 concert is made possible in part by
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The Philadelphia Orchestra

Jeffrey Griffin



The Philadelphia Orchestra is one of the preeminent orchestras in the world, renowned for its distinctive sound, desired for its keen ability to capture the hearts and imaginations of audiences, and admired for a legacy of imagination and innovation on and off the concert stage. The Orchestra is transforming its rich tradition of achievement, sustaining the highest level of artistic quality, but also challenging—and exceeding—that level by creating powerful musical experiences for audiences at home and around the world.

Music Director Yannick Nézet-Séguin's highly collaborative style, deeply-rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike since his inaugural season in 2012. Under his leadership the Orchestra returned to recording, with two celebrated CDs on the prestigious Deutsche Grammophon label, continuing its history of recording success. The

Orchestra also reaches thousands of listeners on the radio with weekly Sunday afternoon broadcasts on WRTI-FM.

Philadelphia is home and the Orchestra nurtures an important relationship with patrons who support the main season at the Kimmel Center, and also with those who enjoy the Orchestra's area performances at the Mann Center, Penn's Landing, and other cultural, civic, and learning venues. The Orchestra maintains a strong commitment to collaborations with cultural and community organizations on a regional and national level.

Through concerts, tours, residencies, presentations, and recordings, the Orchestra is a global ambassador for Philadelphia and for the United States. Having been the first American orchestra to perform in China, in 1973 at the request of President Nixon, The Philadelphia Orchestra today boasts a new partnership with the National Centre for the Performing Arts in Beijing. The ensemble annually performs at

Carnegie Hall and the Kennedy Center while also enjoying summer residencies in Saratoga Springs, New York, and Vail, Colorado.

The Philadelphia Orchestra serves as a catalyst for cultural activity across Philadelphia's many communities, as it builds an offstage presence as strong as its onstage one. The Orchestra's award-winning Collaborative Learning initiatives engage over 50,000 students, families, and community members through programs such as PlayINs, side-by-sides, PopUp concerts, free Neighborhood Concerts, School Concerts, and residency work in Philadelphia and abroad. The Orchestra's musicians, in their own dedicated roles as teachers, coaches, and mentors, serve a key role in growing young musician talent and a love of classical music, nurturing and celebrating the wealth of musicianship in the Philadelphia region. For more information on The Philadelphia Orchestra, please visit www.philorch.org.

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Yannick Nézet-Séguin Music Director

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Music Director

Chris Lee



Music Director **Yannick Nézet-Séguin** is an inspired leader of The Philadelphia Orchestra, and he has renewed his commitment to the ensemble through the 2021-22 season. His highly collaborative style, deeply rooted musical curiosity, and boundless enthusiasm, paired with a fresh approach to orchestral programming, have been heralded by critics and audiences alike. The *New York Times* has called him “phenomenal,” adding that under his baton, “the ensemble, famous for its glowing strings and homogenous richness, has never sounded better.” Highlights of his fourth season include a year-long exploration of works that exemplify the famous Philadelphia Sound, including Mahler’s Symphony No. 8 and other pieces premiered by the Orchestra; a Music of Vienna Festival; and the continuation of a commissioning project for principal players.

Yannick has established himself as a musical leader of the highest caliber and one of the most thrilling talents of his generation. He has been music director of the Rotterdam Philharmonic since 2008 and artistic director and principal conductor of Montreal’s Orchestre Métropolitain since 2000. He also continues to enjoy a close relationship with the London Philharmonic, of which he was principal guest conductor. He has made wildly successful appearances with the world’s most revered ensembles, and he has conducted critically acclaimed performances at many of the leading opera houses.

Yannick Nézet-Séguin and Deutsche Grammophon (DG) enjoy a long-term collaboration. Under his leadership The Philadelphia Orchestra returned to recording with two CDs on that label; the second, Rachmaninoff’s Rhapsody on a Theme of Paganini with pianist Daniil Trifonov, was released in August 2015. He continues fruitful recording relationships with the Rotterdam Philharmonic on DG, EMI Classics, and BIS Records; the London Philharmonic and Choir for the LPO label; and the Orchestre Métropolitain for ATMA Classique.

A native of Montreal, Yannick studied at that city’s Conservatory of Music and continued lessons with renowned conductor Carlo Maria Giulini and with Joseph Flummerfelt at Westminster Choir College. Among Yannick’s honors are appointments as Companion of the Order of Canada and Officer of the National Order of Quebec, a Royal Philharmonic Society Award, Canada’s National Arts Centre Award, the Prix Denise-Pelletier, and honorary doctorates from the University of Quebec, the Curtis Institute of Music, and Westminster Choir College.

To read Yannick’s full bio, please visit www.philorch.org/conductor.

Soloist



Lucas Petry

American violinist **Gil Shaham** made his Philadelphia Orchestra debut in 1988 and has performed regularly with the Philadelphians ever since. The Grammy Award winner and *Musical America* 2012 “Instrumentalist of the Year” is sought after throughout the world for concerto appearances with leading orchestras and conductors as well as recital performances. He began the 2015-16 season performing Korngold’s Violin Concerto with the Berlin Philharmonic and Zubin Mehta. Upcoming performance highlights include Bach’s First and Second Violin Concertos with the Los Angeles Philharmonic and Gustavo Dudamel, Tchaikovsky’s Violin Concerto with the New World Symphony and Cristian Măcelaru, and performances in Carnegie Hall with the Philadelphians (October 13), and for solo works by Bach accompanied by newly commissioned films by David Michalek (October 25).

Mr. Shaham is in the seventh season of a long-term exploration of 1930s violin concertos and this performance of Bartók’s Violin Concerto No. 2 is informed by that project. In 2014 he released the double album *1930s Violin Concertos* (Vol. 1), which was recorded live with the New York Philharmonic, the Boston and BBC symphonies, and the Staatskapelle Dresden. He has more than two dozen concerto and solo CDs to his name. His recent recordings—including 2015’s *Bach: Sonatas and Partitas*; 2014’s *Music to Drive Away Loiterers*; and 2013’s *Nigunim: Hebrew Melodies*, featuring traditional and modern Jewish music performed with his sister, pianist Orli Shaham—are produced on the Canary Classics label, which he founded in 2004.

Born in Champaign-Urbana, Illinois, in 1971, Mr. Shaham moved with his parents to Israel, where he began violin studies at the age of seven, receiving annual scholarships from the America-Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. In 1982, after taking first prize in Israel’s Claremont Competition, he became a scholarship student at Juilliard. He was awarded an Avery Fisher Career Grant in 1990 and in 2008 he received the coveted Avery Fisher Award. Mr. Shaham lives in New York City with his wife, violinist Adele Anthony, and their three children. He plays the 1699 “Countess Polignac” Stradivarius.

Framing the Program

Parallel Events

1874

Grieg

Peer Gynt

Music

Bruckner

Symphony No. 4

Literature

Hardy

Far from the

Madding Crowd

Art

Renoir

La Loge

History

First American

zoo founded in

Philadelphia

1914

Sibelius

Symphony

No. 5

Music

Stravinsky

La Rossignol

Literature

Joyce

Dubliners

Art

Braque

Music

History

World War I

begins

1938

Bartók

Violin Concerto

No. 2

Music

Honegger

Joan of Arc

Literature

Wilder

Our Town

Art

Chagall

White Crucifixion

History

Kristallnacht

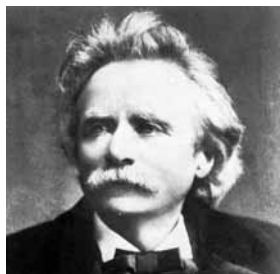
Composers over the course of the 19th century and beyond began to pay ever more attention to the historical and cultural traditions of their own nations. They found inspiring and rich sources to write fresh new music, a development The Philadelphia Orchestra will explore this season. While such interests arose pretty much everywhere—there is no more nationalist composer than Richard Wagner, who drew mightily from German mythology—countries that previously had been considered on the periphery of the musical mainstream came to new prominence. Edvard Grieg was Norway’s most celebrated composer. The program opens with the First Suite from his incidental music for *Peer Gynt* by Henrik Ibsen, the country’s great playwright.

Not much later, in the first decades of the 20th century, Béla Bartók found innovative ways to use the folk music heritage of his native Hungary. Sometimes he called upon melodies he collected himself and in other instances he invented entirely new ones that sound as if they had existed forever. The dance rhythms and melodic contours of Hungarian folk music infuse his Second Violin Concerto that we hear on this concert.

What Grieg did in Norway, Jean Sibelius accomplished in Finland and became widely recognized as a national treasure. He composed his Fifth Symphony at a harrowing time of severe health problems and the dangers of the First World War. After conducting the premiere on his 50th birthday in December 1915, he was dissatisfied with the Symphony and later twice substantially recomposed the work to produce the masterpiece we know today.

The Music

Suite No. 1 from *Peer Gynt*



Edvard Grieg
Born in Bergen, Norway,
June 15, 1843
Died there, September 4,
1907

Edvard Grieg enjoyed an idyllic childhood steeped in music and fairy tales—some of which came true. Known as the best piano teacher in Bergen and a busy concert organizer, Grieg's mother, Gesine Hagerup, began giving Edvard lessons when he was six. He later credited her for his success: "If I had not, besides my talent for music, inherited also from my mother indomitable energy, I should certainly never at any point have taken the step from dreams to deeds." Grieg's gregarious father, Alexander, a merchant of Scottish descent, was also a fine pianist.

Norwegian Folk Inspiration Grieg's earliest compositions date from 1858. That year he met Ole Bull, the fabled violinist and champion of Norwegian music. Grieg described Bull as a rider who leapt off his galloping horse to greet him, "the fairy-tale hero I had dreamt of but never seen before." Bull asked Grieg to play, after which he instructed the star-struck youth, "You are to go to Leipzig and become a musician." Grieg soon enrolled in the Leipzig Conservatory, where he studied with Carl Reinecke and delighted in hearing Clara Schumann performing her late husband's music.

A steady conservatory diet of classical pieces and a smorgasbord of Danish and Norwegian folk music colored Grieg's musical palette. In Copenhagen in 1867, he married his cousin, the singer Nina Hagerup, and wrote *Melodies of the Heart*, songs to texts by Hans Christian Andersen. In Oslo (at the time known as Kristiania), where they next settled, Grieg set out to promote Norwegian musical culture. After the death in 1869 of his daughter, Alexandra, from meningitis, he found some consolation in arranging Norwegian folk music.

The full realization of the exceptional musical possibilities offered Grieg by his native stories and sounds came in the incidental music for the Kristiania production of Henrik Ibsen's play *Peer Gynt*. Their extraordinary collaboration began with Ibsen's deadpan letter dated January 23, 1874: "Dear Mr. Grieg: I am writing to you in connection with a plan that I propose to implement, and in which I wish to invite your participation. The plan is this: I propose to adapt *Peer Gynt*, which will soon go into its third printing, for the stage. Will you compose the music that will be required?"

Grieg composed *Peer Gynt* between 1874 and 1875.

The Suite No. 1 from *Peer Gynt* received its first Philadelphia Orchestra performances in November 1906, with Fritz Scheel on the podium. Most recently on subscription, Osmo Vänska conducted both suites in November 2002.

The Orchestra has recorded the *First Suite* four times, all with Eugene Ormandy: in 1947, 1955, and 1959 for CBS, and in 1972 for RCA. “*Anitra’s Dance*” was also recorded by the Orchestra and Leopold Stokowski in 1917 for RCA.

The Suite No. 1 is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion (bass drum, cymbals, triangle), and strings.

Performance time is approximately 13 minutes.

Grieg tussled with the music for *Peer Gynt* between 1874 and 1875. He regarded the story of Gynt (a man searching life’s meaning in exotic locals) as “the most unmusical of all subjects.” In an August 1874 letter, he admitted that he found musical possibilities in only “one or two parts, as for example when Solveig [Gynt’s love interest] sings.” He continued, “I have [composed] something of the hall of the troll-king in Dovre, which literally I can’t bear to hear, it reeks so of cow-turds, ultra Norwegianism, and to-one’s-self-enoughness. But I am hoping that the irony will be able to make itself felt.”

A Closer Look Grieg eventually composed 23 musical numbers for the play and in 1885 selected four of these for the Suite No. 1. In an order completely unrelated to the play’s plot, the Suite begins with an allegretto pastorale called “**Morning-Mood**” in 6/8 time, whose flute melody epitomizes morning better than a morning itself. The movement builds from an innocuous pianissimo into a passionate sunny day, eerily capturing sumptuous Victorian life before World War I.

The second movement for strings alone entitled “**The Death of Åse**”—Peer Gynt’s mother—is a dirge that ranks with Samuel Barber’s *Adagio for Strings* and Henryk Gorécki’s *Symphony No. 3* among the best triple-hanky weepies in all classical music. In two parts, it moves from a diatonic opening melody to a chromatic descending line that slips into oblivion.

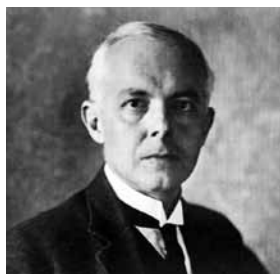
“**Anitra’s Dance**” is a mazurka. Its fussy first theme repeats itself like a child pleading to download just one more app. Consisting of calmer thirds, the second theme provides some relief, a parent acquiescing for the sake of everyone’s sanity. This movement arguably sums up George Bernhard Shaw’s snobby quip about Grieg’s *Peer Gynt*: “Two or three catchpenny phrases, served up with plenty of orchestral sugar.”

The last movement, “**In the Hall of the Mountain King**” (*I Dovregubbens Hall* in the original Norwegian), evokes the Dovre highlands of southern Norway. The movement features a popular song consisting of repeating eight-measure periods ending with a triple *forte*-marked for the entire orchestra. The *Peer Gynt* Suite brought Grieg musical immortality: a fairy tale ending.

—Eleonora M. Beck

The Music

Violin Concerto No. 2



Béla Bartók
Born in Nagyszentmiklós,
Hungary (now Romania),
March 25, 1881
Died in New York City,
September 26, 1945

With Europe poised on the brink of another world war, Béla Bartók must have known that his days in Hungary were numbered. He had guaranteed a difficult political position for himself through his outspoken criticism of the wave of the fascism that had begun to spill over into his own nation's politics. Not even his privileged position as Hungary's premier composer and pianist could protect him against the vicious attacks in the press that began to complicate his life in the mid-1930s, after he had defended the beleaguered Arturo Toscanini and had even refused to perform in Germany altogether. Eventually he would abandon his homeland; but not until his ailing mother died in late 1939 would his conscience allow him to leave. Throughout the 1930s, he continued to find the presence of mind to compose, and the results include several of his best scores: the *Music for Strings, Percussion, and Celesta*; the *Sonata for Two Pianos and Percussion*; the *Divertimento*; *Contrasts*; and the *Second Violin Concerto*.

A Towering Achievement Bartók's musical conquests of the 1920s—the stage works, the orchestral music, three incisive concertos—had won him several important and lucrative commissions. As a result, nearly all of his works after 1930 were written on demand; the *Second Violin Concerto* was no exception. We owe its existence in part to Zoltán Székely, who in addition to being one of Hungary's great violinists was also one of Bartók's closest friends. Like Bartók, he was a traveling virtuoso, and when he asked the composer to write a concerto for him, what he wanted was a standard, three-movement work that could join the other masterpieces of the repertory. The violinist tried to fend off Bartók's suggestion for a set of variations for violin and orchestra—and though the composer was forced to comply with Székely's instructions, he managed inconspicuously to create a hybrid, a work that was both three-movement concerto and theme and variations.

He completed the Concerto in December 1938, and Székely performed it in Amsterdam the following April, with Willem Mengelberg conducting the Concertgebouw Orchestra. Bartók could not attend, but he later confessed great pleasure with the work when he finally heard it performed in the U.S. in 1943. "I was very happy that

Bartók composed his *Violin Concerto No. 2* from 1937 to 1938.

Yehudi Menuhin was the violinist in the first Philadelphia Orchestra performances of the work, in February 1946, with Eugene Ormandy on the podium. The most recent subscription performances were in January 2009, with Leonidas Kavakos and Christoph Eschenbach.

The *Concerto* is scored for an orchestra of solo violin, two flutes (fl doubling piccolo), two oboes (fl doubling English horn), two clarinets (fl doubling bass clarinet), two bassoons (fl doubling contrabassoon), four horns, two trumpets, three trombones, timpani, percussion (bass drum, cymbals, gong, snare drums, triangle), harp, celesta, and strings.

Performance time is approximately 36 minutes.

there is nothing wrong with the scoring, nothing needs to be changed," he wrote to his friend Joseph Szigeti, "even though orchestral 'accompaniment' is a very delicate business."

It is one of the towering achievements of the 20th century. But it was not immediately loved by the critics, and the cantankerous Bartók could not restrain himself from commenting on this. "The critics ran true to form," he wrote. "I would not even mention them but for the brutishness of one: he doesn't believe that this work will ever *displace* the Beethoven, Mendelssohn, or Brahms concertos. How could one write such a stupid thing? What fool would want to displace these works with his own?!"

A Closer Look Bartók's music is always based upon a central tonality—which is not necessarily to say "in a key"—and in the opening **Allegro non troppo** that tonality is clearly B, as it is for the third movement as well. Cast in sonata form, this initial movement begins with a classic *verbunkos* rhythm, a square march meter based on a Hungarian dance used for military recruiting during the 18th century. The discursive violin solo quickly dispels the march-like mood, and continues to lead the conversation throughout. Bartók biographer Halsey Stevens has shown the extent to which the material for this main subject, particularly the rising and falling fourths, derives from Hungarian folk melodies. Others have suggested, further, that the second subject's use of all 12 tones (albeit not in serial fashion) was a sly comment on Schoenberg's experiments with dodecaphony.

The brief slow movement, based on G instead of B, begins with a violin subject (**Andante tranquillo**), into which is interpolated a dancelike **Allegro scherzando**. The finale (**Allegro molto**) derives its thematic material from that of the first movement; it is essentially an altered recomposition of the *Concerto's* opening, in fact, employing ingeniously embellished versions of the first movement's themes—this time mostly in triple rather than duple meter. Bartók seemed to prefer the ending as he later rewrote it, at Székely's request, in which a playful solo flourish replaces a purely orchestral finish.

—Paul J. Horsley

The Music

Symphony No. 5



Jean Sibelius
Born in Hämeenlinna,
Finland, December 8, 1865
Died in Järvenpää (near
Helsinki), September 20,
1957

Sibelius agonized more over his Fifth Symphony than over any other composition. Sketched as early as 1912 and written during World War I, the Fifth went through two major versions before reaching the final form published in 1919. Meanwhile the composer himself experienced upheavals and tribulations, which to an extent are mirrored in the struggle for perfection that is apparent in the Symphony. It was a dreadful period of his life. He went through no less than 14 operations in a matter of a few years to remove a tumor in his throat. Meanwhile Russian troops arrived to rough up him and his neighbors—many of whom were killed. Eventually Sibelius and his family were forced to flee the Red Guard and to take up residence in the hospital where his brother worked. There, with food supplies disrupted, they all nearly starved. These horrors culminated with a day-and-a-half-long German bombardment of Helsinki.

Three Different Versions Through it all, Sibelius never stopped composing. It is not surprising, then, that the Fifth would bear traces of unrest. The composer conducted the first version of the piece on his 50th birthday, in December 1915, as part of national commemorations of the occasion. (It must be kept in mind that during his lifetime Sibelius was probably the most famous Finn in the world.) Immediately he was dissatisfied with the work, and he withdrew it. This first version is not without interest, and it has been recorded. “Listening to the 1915 version of the symphony is rather like experiencing *Hamlet* in a dream,” writes the scholar Robert Layton. “There are some familiar signposts and fragments of the familiar lines, but in the wrong places and spoken by strange voices: the image is somehow blurred and confused.” Sibelius reworked the piece during the autumn of 1916, and he conducted the second version in Helsinki in December.

Finally in 1919 he undertook a final revision, “the Fifth Symphony in a new form,” as he wrote in a letter, “practically composed anew, [which] I work at daily. Movement I entirely new, Movement II reminiscent of the old, Movement IV has the old motifs but stronger in revision. The whole, if I may say so, culminates in a vital, triumphant climax.” He conducted this final version on November 24, 1919.

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Sibelius composed his Fifth Symphony from 1914 to 1915. He revised it in 1916 and again in 1919.

The Philadelphia Orchestra and Leopold Stokowski gave the United States premiere of the Fifth Symphony in October 1921. The work was almost exclusively conducted by Eugene Ormandy from the 1930s through the '70s, and then was led by William Smith, Vladimir Ashkenazy, Esa-Pekka Salonen, Yuri Temirkanov, Hans Vonk, Mark Wigglesworth, Simon Rattle, and David Robertson. Robert Spano was on the podium for the most recent subscription performances, in December 2010.

The Philadelphians have recorded the work twice, both with Ormandy: in 1954 for CBS and in 1975 for RCA.

The Symphony is scored for pairs of flutes, oboes, clarinets, and bassoons, four horns, three trumpets, three trombones, timpani, and strings.

Sibelius's Symphony No. 5 runs approximately 30 minutes in performance.

A Closer Look The Symphony remains in the form of this last version; what Sibelius refers to as Movements I and II in the letter above are now listed as a single movement—which they in fact are, beginning and ending in the key of E-flat major—and thus the Symphony has the feel of a three-movement work. (Interestingly, the printed score calls the piece “Symphonie Nr. 5, in einem Satz,” i.e., in one movement; there is indeed a strong sense in which the movements “flow into” one another.)

The resulting “aggregate” first movement (**Tempo molto moderato—Allegro moderato**) comprises a lugubrious opening segment with an ascending first theme in the horns and bassoons followed by a snaky woodwind theme in thirds; an assertive G-major theme area pushes the exposition forward. The Allegro moderato, which began its life as a separate scherzo-and-trio movement in the earliest version of the Symphony, employs thematic material from the opening; its reestablishment of the E-flat tonic key ultimately has the effect of a recapitulation of the Tempo molto moderato. All in all, this is one of Sibelius's most innovative structures.

The **Andante mosso, quasi allegretto** is a slow movement in the related key of G major, cast in a straightforward single gesture emphasizing coloristic possibilities of *pizzicato* strings. It is a set of chaconne-like variations—which is to say that the bass line, and not a “melody” per se, generates the greatest part of the discourse. The final **Allegro molto** sees a return to the tonic key of E-flat. An initial flurry of nervous excitement culminates in the triumphant brass chorale that is like a victorious ringing of bells (one commentator likens it to “Thor swinging his hammer”). The complex harmonic discourse concludes with the ghostlike series of string *tremolos* and a richly Romantic close featuring a return of the ringing hammer-blows.

—Paul J. Horsley

Musical Terms

GENERAL TERMS

Chaconne: In 19th- and 20th-century music, a set of ground-bass or ostinato variations

Chorale: A hymn tune of the German Protestant Church, or one similar in style. Chorale settings are vocal, instrumental, or both.

Chord: The simultaneous sounding of three or more tones

Chromatic: Relating to tones foreign to a given key (scale) or chord

Diatonic: Melody or harmony drawn primarily from the tones of the major or minor scale

Divertimento: A piece of entertaining music in several movements, often scored for a mixed ensemble and having no fixed form

Dodecaphony: A synonym for serialism

Harmonic: Pertaining to chords and to the theory and practice of harmony

Mazurka: Polish folk dance from the Mazovia region

Op.: Abbreviation for opus, a term used to indicate the chronological position of a composition within a composer's output

Ostinato: A steady bass accompaniment, repeated over and over

Pastorale: An instrumental piece imitating

in style and instrumentation rural and idyllic scenes

Pizzicato: Plucked

Recapitulation: See sonata form

Scherzo: Literally "a joke." Usually the third movement of symphonies and quartets that was introduced by Beethoven to replace the minuet. The scherzo is followed by a gentler section called a trio, after which the scherzo is repeated. Its characteristics are a rapid tempo in triple time, vigorous rhythm, and humorous contrasts.

Serialism: Music constructed whereby the 12 notes of the scale are arranged in a particular order, forming a series of pitches that serves as the basis of the composition and a source from which the musical material is derived

Sonata: An instrumental composition in three or four extended movements contrasted in theme, tempo, and mood, usually for a solo instrument

Sonata form: The form in which the first movements (and sometimes others) of symphonies are usually cast. The sections are exposition, development, and recapitulation, the last sometimes followed by a coda. The exposition is the introduction of

the musical ideas, which are then "developed." In the recapitulation, the exposition is repeated with modifications.

Tremolo: In bowing, repeating the note very fast with the point of the bow

THE SPEED OF MUSIC (Tempo)

Allegretto: A tempo between walking speed and fast

Allegro: Bright, fast

Andante: Walking speed

Largamente: Broadly

Moderato: A moderate tempo, neither fast nor slow

Mosso: Moved (faster)

Presto: Very fast

Scherzando: Playfully

Stretto: Accelerated, faster

Tranquillo: Quiet, peaceful, soft

TEMPO MODIFIERS

Assai: Much

Ma poco a poco: But little by little

Molto: Very

Non troppo: Not too much

Più: More

Quasi: Almost

Un pochettino: A very little

DYNAMIC MARKS

Forte (f): Loud

Pianissimo (pp): Very soft

October

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Donald Runnicles Conductor
Johannes Moser Cello

Beethoven Symphony No. 8

Elgar Cello Concerto

Brahms Variations on a Theme of Haydn

The October 17 concert is sponsored by the Capital Grille.

Brahms's "Double" Concerto

October 22, 23, & 24 8 PM

Donald Runnicles Conductor
David Kim Violin
Hai-Ye Ni Cello

Mozart Symphony No. 29

Brahms Concerto for Violin, Cello, and Orchestra ("Double")

R. Strauss *Don Juan*

The October 23 concert is sponsored by Medcomp.

Hurry, before tickets disappear for this exciting season.

Call **215.893.1999** or log on to **www.philorch.org**

PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning 1 hour before curtain.

Photo: Jessica Griffin

Tickets & Patron Services

We want you to enjoy each and every concert experience you share with us. We would love to hear about your experience at the Orchestra and are happy to answer any questions you may have.

Please don't hesitate to contact us via phone at 215.893.1999, in person in the lobby, or at patronserverices@philorch.org.

Subscriber Services:
215.893.1955

Patron Services:
215.893.1999

Web Site: For information about The Philadelphia Orchestra and its upcoming concerts or events, please visit www.philorch.org.

Individual Tickets: Don't assume that your favorite concert is sold out. Subscriber turn-ins and other special promotions can make last-minute tickets available. Call us at 215.893.1999 and ask for assistance.

Subscriptions: The Philadelphia Orchestra offers a variety of subscription options each season. These multi-concert packages feature the best available seats, ticket exchange privileges, discounts on individual tickets, and many other benefits. Learn more at www.philorch.org.

Ticket Turn-In: Subscribers who cannot use their tickets are invited to donate them and receive a tax-deductible credit by calling 215.893.1999. Twenty-four-hour notice is appreciated, allowing other patrons the opportunity to purchase these tickets and guarantee tax-deductible credit.

PreConcert Conversations: PreConcert Conversations are held prior to every Philadelphia Orchestra subscription concert, beginning one hour before the performance. Conversations are

free to ticket-holders, feature discussions of the season's music and music-makers, and are supported in part by the Hirschberg-Goodfriend Fund established by Juliet J. Goodfriend

Lost and Found: Please call 215.670.2321.

Late Seating: Late seating breaks usually occur after the first piece on the program or at intermission in order to minimize disturbances to other audience members who have already begun listening to the music. If you arrive after the concert begins, you will be seated as quickly as possible by the usher staff.

Accessible Seating: Accessible seating is available for every performance. Please call Patron Services at 215.893.1999 or visit www.philorch.org for more information.

Assistive Listening: With the deposit of a current ID, hearing enhancement devices are available at no cost from the House Management Office. Headsets are available on a first-come, first-served basis.

Large-Print Programs: Large-print programs for every subscription concert are available in the House Management Office in Commonwealth Plaza. Please ask an usher for assistance.

Fire Notice: The exit indicated by a red light nearest your seat is the shortest route to the street. In the event of fire or other emergency, please do not run. Walk to that exit.

No Smoking: All public space in the Kimmel Center is smoke-free.

Cameras and Recorders: The taking of photographs or the recording of Philadelphia Orchestra concerts is strictly prohibited.

Phones and Paging Devices:

All electronic devices—including cellular telephones, pagers, and wristwatch alarms—should be turned off while in the concert hall.

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